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## Book and Music Review

Conducted by K. W. GEHRKENS, Oberlin College

*"Grade School Music Teaching."* By  
T. P. Giddings: C. H. Congdon.

*"High School Music Teaching."* By  
Giddings and Baker: E. L. Baker,  
3800 Columbus Ave., Minneapolis.

The appearance of a new book by Mr. Giddings (with Mr. Baker as co-editor) serves to remind us of his earlier book (*"Grade School Music Teaching"*), and as the general viewpoint and style are the same in both volumes they may well be reviewed together.

Mr. Giddings is a teacher rather than a writer, and his style is often breezy rather than beautiful and his viewpoint personal rather than philosophical. But he has made his points absolutely clear and both of these books offer much that is both practicable and usable. One may not agree with Mr. Giddings that mental training is the chief end of music teaching and that sight-singing is the only road to musical salvation, but one must at least admit that he has accomplished the end that he sets out to accomplish.

Art and efficiency do not usually go hand in hand, and the very fact that we are artists often makes it inher-

ently difficult for us so to organize our teaching machinery that there is no waste of time. Our aim in teaching music is in general to impart esthetic culture, and we are prone to forget that by carrying on our work more efficiently it often becomes possible to spend a larger amount of time in the actual presence of music, and thus, through efficiency, to increase the sum total of our musical experience by a considerable amount. For instance, if we have a twenty-minute music period and spend five minutes in passing books and in getting ready to work, we have only fifteen minutes left for actual contact with music. But if we increase our efficiency in passing books to such an extent that after one minute we are all ready to begin singing, we shall thereby have increased the time available for actual musical experience from 75 per cent to 95 per cent of the total time. It is from this standpoint that we music teachers should be interested in efficiency, and most of us need to improve many details of organization in the direction that Mr. Giddings advocates. The tables of contents of the two books follow:

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*"Grade School Music Teaching"*

- I. Efficiency.
- II. Singing.
- III. Rote Singing.
- IV. Rhythm.
- V. Reading Music.
- VI. Individual Singing.
- VII. Beginning Sight Singing.
- VIII. Ear Training.
- IX. Theory.
- X. Voice Testing.
- XI. Voice Training.
- XII. Material.
- XIII. Concerts and Entertainments.
- XIV. Conducting.
- XV. Grade School Orchestras and Bands.
- XVI. Instrumental Classes.
- XVII. Appreciation. (Mrs. Fryberger.)

*"High School Music Teaching"*

- I. Educational Value.
- II. Chorus.
- III. Glee Clubs.
- IV. Orchestras and Bands.
- V. Conducting.
- VI. Concerts and Entertainments.
- VII. Credits for Applied Music.
- VIII. Instrumental and Vocal Classes.
- IX. General Supervision.
- X. Harmony, History, Appreciation.

*"Music Appreciation,"* Stone: Scott, Foresman & Co.

Music appreciation is in the air and everywhere we go we find formulae and prescriptions for introducing it. There seems to be considerable difference of opinion among the various writers and speakers as to what we mean by the thing called appreciation, and often the methods advocated are very different indeed. So we might truthfully add that music appreciation is not only in the air but that it is *up* in the air, and nobody seems to know just where it is going to land. The best advice that can be offered at

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